

KERAMIC STUDIO

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NEW YORK AND SYRACUSE

August 1899

IN preparing for your fall exhibition work, devote your energy to what may be the *chef-d'œuvre* of your collection. That is, have at least one piece that gives a new idea, either in a color scheme or in design. After that is out of the way, no doubt other inspirations will quickly follow. A lot of little pin trays or button boxes do not as a rule give tone to an art exhibit, but may be profitable in a studio sale.

Another book that we recommend for summer study is "The Basis of Design," by Walter Crane. Although not a study of porcelain, the principles of design are so clearly and interestingly given, that one is perfectly charmed with it from beginning to end, and finds everything instructive, and applicable to ceramics. The book is formed from a series of lectures the author addressed to the students of the Manchester School of Art, during his tenure of directorship of design at that institution. He says: "My main object, however, has been to trace the vital veins and nerves of relationship in the arts of design, which, like the sap from the central stem, springing from connected and collective roots, out of a common ground, sustain and unite in one organic whole, the living tree. In an age when, owing to the action of certain economic causes—the chiefest being commercial competition—the tendency is to specialize each branch of design, which thus becomes isolated from the rest, I feel it is most important to keep in mind the real fundamental connection and essential unity of art; and though we may, as students and artists, in practice be intent upon gathering the fruit from the particular branch we desire to make our own, we should never be insensible to its relation to other branches, its dependence upon the main stem and the source of its life at the root. Otherwise we are, I think, in danger of becoming mechanics in our work, or too narrowly technical, while, as a collective result of such narrowness of view, the art of the age, to which individual contributes, shows a want of both imaginative harmony and technical relation with itself, when unity of effect and purpose is particularly essential, as in the design and decoration of both public and private buildings, not to speak of the larger significance of art as the most permanent record of the life and ideals of a people."

There has been much discussion of late, in regard to the proper application of historic ornament to modern design. The columns of the KERAMIC STUDIO are open to all who are interested in the subject, whether they agree with us or not. The editor who has charge of this department has her own ideas on the subject, but she does not claim to be infallible. Her own designs frequently appear faulty to her, but they are at least a step toward the goal. For instance: The tea caddy design, suggested by Chinese ornament. The all over design of bats should have been modernized to harmonize with the top. Her theory on the subject will be found in the article on Chinese ornament. We invite criticism from all who differ

in theory, as the discussion can not fail to be of mutual benefit to editors and readers.

The order of Historic Design, according to Owen Jones, is as follows. Those marked with an asterisk we shall omit for the present.

EGYPTIAN	ETRUSCAN*	TURKISH*	HINDOO	MEDIEVAL
ASSYRIAN	ROMAN*	MORESQUE*	CHINESE	RENAISSANCE
GREEK	BYZANTINE*	PERSIAN	JAPANESE	ELIZABETHAN
POMPEIAN*	ARABIAN	INDO-PERSIAN	CELTIC	ITALIAN
				MODERN

The Chinese art being contemporary and not evolved from Greek art, we will treat of it in this number; giving the simpler designs, the more intricate will be given in the next number. After the Chinese, we will return to the Arabian.

The writer of the articles on Historic Ornament, wishes to give due credit to the authors from whose works she receives great assistance—Racinet, and Owen Jones. The student would do well to examine these works on ornament at the public libraries, the color plates are especially magnificent and instructive.

We are in receipt of an interesting letter from Miss M. Louise McLaughlin, in which she tells something of her new ware, and expresses regret that she could not exhibit with the League in Chicago. She writes; "I hoped to be able to send some pieces to your Exhibition and have waited until the last moment to tell you that it has not been possible for me to be represented there. I had arranged to have an exhibit of my new ware for the Spring Exhibition at our Art Museum. That opened May 20th. I was able to make an exhibit of twenty pieces but that is about all I had on hand. This work has proved so fascinating that I have found myself quite absorbed by it. I have now about passed the experimental stage, but there are many delightful uncertainties in a high temperature kiln, and some that are not so delightful. One does not quite know what surprises are in store for one, and the moment of opening the seggars is always an exciting one. I fear I shall have to put off making an exhibit in New York until autumn, unless I should remove my exhibit from the Museum. I want to compliment you on the very fine appearance of your new paper, as well as the interesting contents. I should be glad to avail myself of your invitation to write something for it. * * * I have now accomplished the task I set myself,—making a body and fitting a glaze to it which would answer my purpose, but as this is a very large subject, there are yet some details which I have not worked out, and there are effects and causes which I expect to understand later on. Meanwhile let me congratulate you on the KERAMIC STUDIO and wish you all success. Yours very sincerely, M. LOUISE McLAUGHLIN." We publish portions of Miss McLaughlin's letter that our subscribers may enjoy the anticipation of hearing more about the new ware from the hands and brain of this indefatigable worker, the pioneer, one may say, of ceramics in America. We wish her the success that she deserves, and we will hail with delight her exhibit when it reaches New York.

CLUB

NEWS

The Indianapolis Club at its last monthly meeting decided to send an application for membership to the National League of Mineral Painters.

The "New York Society of Ceramic Arts" held its usual monthly meeting at the Waldorf-Astoria, and adjourned until the second Monday of September, when preparation for the annual fall exhibition will immediately begin.

The Jersey City Club sent out cards for a lecture given by Mrs. Wait. As a lover and collector of rare old china, Mrs. Wait is well known, and never fails to hold her audience spell-bound, as she relates her visits to American and foreign potteries, and her success in "picking up" interesting opinions of historic china of this country. All the progressive clubs now seem to be embracing every opportunity for enlightenment and study of ceramic arts.

The annual meeting of the Bridgeport League of Ceramic Art, was held Monday afternoon at the home of Mrs. Wm. R. Hopson on Washington avenue. After the usual order of business, Mrs. Carrie Doremus, our delegate to the State Federation of Woman's clubs, held in Norwalk, gave a very interesting report of the meeting. Mrs. Frank Kinsley, president of the club, read a very able paper full of interest, prepared by her for the Chicago congress, on the advantage of the Federation and the club as an educator. Another pleasing feature of the meeting was the report given by Miss M. Helen E. Montfort of New York, the club delegate to the National League of Mineral Painters held in Chicago, May 15. The following officers were then elected: President, Mrs. Frank Kinsley; first vice-president, Mrs. N. E. Cornwall; second vice-president, Mrs. Wm. R. Hopson; third vice-president, Mrs. J. R. Torrey; recording secretary, Mrs. H. B. Miles; corresponding secretary, Mrs. Orville Rector; treasurer, Mrs. P. L. Holzer; librarian, Miss Esther Smith. An original poem, Art's Strong Bond, was read by the author, Mrs. Wm. R. Hopson. Refreshments were served the members and all well pleased as the club had had a very prosperous year.

The Brooklyn Society held its last meeting of the season at the residence of Miss T. A. Johnson. After the business of the day, a well arranged calender was given to each member and friends, indicating the ensuing year's work for the club. As the course of study and program for each month is carefully planned, the members can arrange their studies according, through the summer months, in anticipation of the winters work.

IN THE
STUDIOS

Mr. George Leykauf of Detroit, was in the city quite recently, and made the round of the studios. His old pupils and friends were delighted to see him, and are interested in his plans for his new work. Mr. Leykauf does not expect to do much teaching for the next six months, but will devote his time to his own work, having a number of orders for fish and game sets. He has original plans for them, and we hope to have some reproductions for the KERAMIC STUDIO.

Miss Jeanne Stewart, whose designs will appear in the KERAMIC STUDIO from time to time, has just finished a most successful class in Buffalo. Her study of currants, which forms the supplement to this number of the magazine, we consider very artistic, and it will be helpful in the studios. She is now in California, studying fruits and flowers, returning on Oct. 1st to her studio, 741 Marshall Field building, Chicago. Until then, all letters addressed 1249 Main street, Quincy, Ill., will be forwarded to her.

Mrs. Alsop-Robineau will be in Syracuse, N. Y., during the months of August and September, and will have pupils at 108 S. Lowell avenue.

Miss Henrietta Barclay Wright has been teaching at Omaha during July. For August she will take a short rest preparatory to taking up a class in Montana during September. She contributes a study of yellow roses to this number.

LEAGUE

NOTES

At a meeting of the Advisory Board Mr. Frank E. Burley was made an honorary member. The members of the board consider that Mr. Burley is furthering the influence of ceramic art, by his great interest in the League and old keramists, by his kindness and courtesy to all who visit his place of business. He is entitled to the membership for the educational display of his choice wares, in having the porcelain and pottery classified and so marked, and for the privileges he extends to those who are studying the art, in allowing them to examine at leisure his choice collection, and aiding them in every possible way.

Mrs. M. S. Wagner of Detroit has been offered the chairmanship of the League Exhibition in Paris next year, and we hope to hear of her acceptance. Mrs. Wagner will be in Paris during the winter, and will be able to assist the League in many ways. Besides her talent and ability Mrs. Wagner has that personal charm that never fails winning her life long friends. The League may well be proud to have such a woman represent its interests abroad.

ST. MARY THE VIRGIN, BY ITTENBACH.

THIS is a beautifully decorative head and can be treated in several ways. We would suggest, however, that it would look best painted on a panel and framed, or used as part of a decorative design for some religious purpose, such as an altar piece.

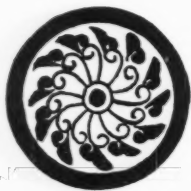
An effective decorative treatment, would be to make the background of gold and use enamels and gold in the drapery. In this case the head would look best delicately outlined in red brown or black where it meets the gold. The flesh treatment is the same as that given for the figures by Chaplin in the June number. To make the gold background, first draw carefully the lines separating the lighter figure from the darker background, thus defining the larger forms of the design. Mix paste for raised gold rather thin and lay an even coat over the lightest part of design, and the halo about the head. You will need lavender in your paste to make it go on smoothly for such large spaces. When dry in appearance take a steel point and draw upon the paste the balance of the design, using a blunter point for the round indentations in edge of halo. Be sure and bring out the words clearly, "Sancta Maria Virgo,"—or you can simply draw the design in black or red brown on a gold ground or use two contrasting colors of gold. Paint the pearls first, also the rubies, emeralds or amethysts as you please, then touch with a little white soft enamel, on the pearls, pink on high lights of rubies, apple green on high lights of emeralds.

The gown can be either yellow with sleeve linings and head band of violet, or the colors reversed, in which case the yellow should be shaded with violet for the first fire and a little yellow brown used afterward. Another good combination would be a pale sage green with a dull pink made of deep red brown. The subject should be treated delicately to retain the spirituelle feeling.

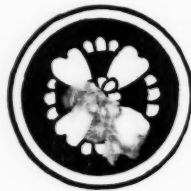


STUDY OF SINGLE YELLOW ROSES

For Treatment see page 86.



HISTORIC ORNAMENT CHINESE

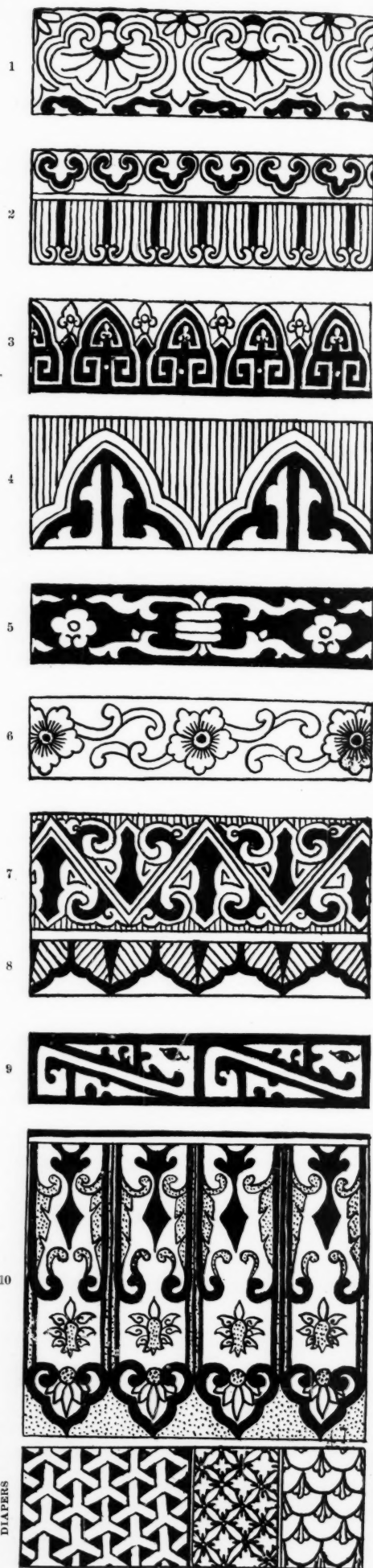


CHINESE art is fixed and unprogressive: the principles it has evolved are for all times. The different authorities are most diverse in their opinions, so the only thing left for us to do is to study their designs and judge for ourselves. We cannot fail to derive advantage from the study at any rate. It is a conventional art in every respect. The Chinese seem never to have received anything from other people. They have lived an isolated life for centuries and their art is as isolated and strange as themselves. They have created within themselves a style apart, except for certain geometric forms common to all races. The Chinese art, like the people, is of the highest antiquity. They, at a very remote period, evolved a school of art of a very important kind. In general principles it so nearly resembles the art of the Mohammedan races that it is presumed by one author of authority, that it was derived from them, but considering all the characteristics of the Chinese and their racial prejudices, it is much safer to assert that the art of other oriental nations was strongly influenced by the Chinese. Certain it is, that with the exception of a grotesqueness, which is essentially Chinese, it would not be difficult to take almost any purely conventional Chinese ornament and by simply varying color and correcting drawing, convert it into an Indian or Persian or other oriental design.

The Chinese have no architectural art, that is, no form that suggests ideality, nobility, grandeur; hence, their extreme fancifulness of ornament. As M. de Chavannes says, "This people seems bound to occupy itself exclusively with details." Variety with the Chinese is the *first* element of beauty, everything is sacrificed to that idea. They have a horror of angles, which are seldom seen except in their peculiar fret work which is singularly like the Greek. They torture their imagination to disguise these angles, they give free play to a disordered imagination, always endeavoring, like their own jugglers, to conceal the real idea, by a pretense of a totally different one. This is best illustrated in their furniture, where the final destination of an article is disguised almost beyond recognition. The Chinese are close observers of nature and faithful in expression of her principles, though the mode of expression is characteristically grotesque. They show fidelity in copying forms, but lack the taste to idealize. They pay not the slightest attention to the laws of perspective or shadow. It is not, however, because they do not understand them, but because their theories are totally against natural representation. They are lacking in true art, yet their ornament is treated with so much imagination, their coloring is so rich, they show such varied and charming use of it, that their productions in decorations are marvels of harmony and effect—in many respects superior to all other nations. In conception of pure form they are behind even barbarous people, though they possess it in a minor degree as shown by their vases which are remarkable for beauty of outline, but are often spoiled by grotesque ornaments built up on the surface, not growing naturally out of it nor having any connection with the decoration. However, they have taught us to understand one thing—"The beauty in ugliness."

Their most successful efforts are those where geometric figures form the basis of the design. Even then they show an imperfect idea of the distribution of spaces, but instinct of color balances form. With all Orientals they possess this happy instinct of balancing and harmonizing color. There is nothing crude or harsh in any combination, the eye is perfectly satisfied with the balance and arrangement of color and form, though there is an absence of the purity of drawing of other orientals, of the Greek, the Arab, the Moor, and even the Mohammedan races of the present day.

The Chinese are pre-eminently colorists, they are able to balance, with equal success, the fullest tones and the most delicate shades, they are successful not only with the primary colors but equally with the secondaries and tertiaries.



Their chief colors for masses are pale blue, pink and green; for small spaces dark blue, pink, green, purple, yellow, white and black. Triangular symmetrical arrangement is the ground principle of their designs, especially in "all-over" patterns. All Orientals seem to have the same principle, but the Chinese peculiarity is the relatively large size of the principal ornament which marks the triangulation. It is from the observance of this principle that we find such a strong resemblance between all art of Asiatic origin, Persian, Turkish, Moorish, Arabian, Russian, Chinese and Japanese, though the latter are freer and more individual. The Chinese have no

conception, is in execution characterized by such immutability of proceeding, and faithfulness of transmission, that hundreds of years pass before the slightest modification can be perceived. Their laws of conventionalization are rigid but unlimited. Where the representation is conventional the color is conventional also, and the ornamentalist remains master of his palette. Severity of design is thus relieved by liberty in chromatics. This road, always open to creative originality, was never abandoned by the Orientals, and in following it they acquired unequalled excellence.

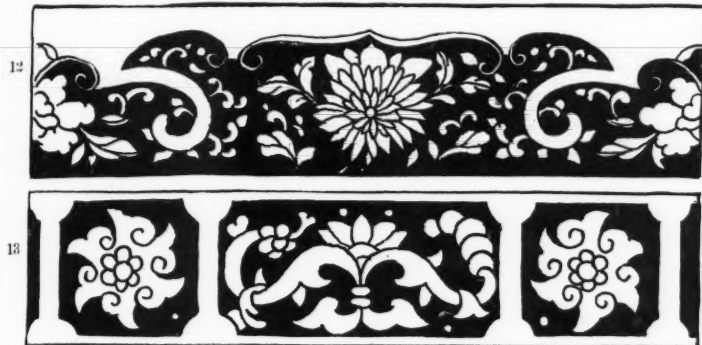
[To be continued.]

Designs 1 to 11 inclusive are outlined in gold.

Chinese

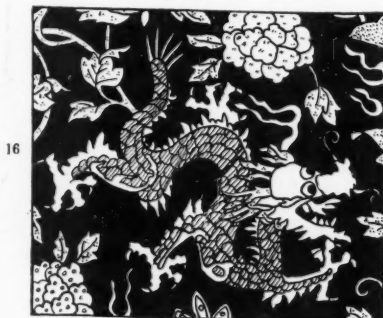
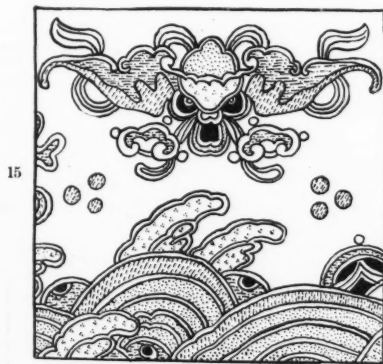
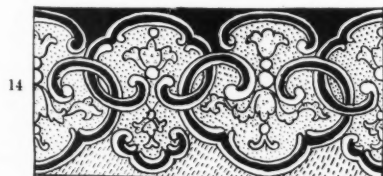
Motifs.

1. Pale blue ground below, dark blue ground above. Ornament, yellow brown with pale green outer edge. Red ornaments on dark blue ground, dark blue ornaments on pale blue ground. Black in rest of design, with a touch of white in the oval spot.
2. Upper band, yellow ground, pale blue figure, with black inside lines. Lower band, pale blue ground, with black stripes, having on either side red, dark blue and yellow stripes.
3. Pale blue fret on dark blue ground. Inside of fret brown, shading into grey. Touches of red in centers of ornament.
4. Plain ground, pale blue. Figure dark blue on green ground. Inside edge red.
5. Pale blue ground. Upper scroll pale brown, lower dark blue, red touches in center. Three oblong ornaments deep yellow, flower red.
6. Pale blue ground, green scrolls, pink shaded flowers with green centers.
7. Pale blue ground. Dark blue zigzag. Triangular ornaments alternately light red and green with black centers and yellow scrolls on the green, yellow centers and black scrolls on the red.
8. Red ornament on dark blue ground.
9. Black ground. Triangular figure yellow, other figure green.
10. Plain ground, pale blue. Ground of figure dark blue. Lines in deep yellow, ends of scrolls red. Side ornaments green. Diamond topped ornament white, shading into green. Green centers to other ornaments, which are white.
11. Pale blue ground. Shaded green vine, stems being pale green, leaves and scrolls darker. Brown bats shaded from yellow brown to red brown. Yellow ends to scrolls. Yellow and red flowers with white tips.



flowing conventional ornament. Its place is supplied by natural flowers interwoven with lineal ornament. In floral patterns they always observe the laws of radiation and tangential curvature. They have reached the extreme limit of conventional representation. They make an ornament out of every thing—cloud, wave, shell, rock and flower, rain and thunderbolt, animals, birds, scrolls, crystals, writing,—but their defect is also their beauty.

It is a singular circumstance that this art, so capricious in



12. Pale blue edge, gold ground. Roses pink, leaves green, small scrolls lighter green, chrysanthemums yellow. Outlines black.

13. Dark olive green ground. Gold border and outlines. Large flower of ornament red, small flower pale brown. Scrolls green, ending in pale blue. Overlapping circles red, dark blue, red, light blue, bands holding scrolls dark blue, leaves at base, pale blue. Medallion pale brown, green center with dark blue scallop.

14. Pale blue ground. White figure with white scrolls, edged with dark blue and orange. Leaves green, touches of red in centers of ornaments and edges of flowers. Gold outlines.

15. Represents the waves of the sea with sea weed and the eyes of fishes peering through. The figure above, a conventionalized dragon, the emblem of protective power, hovering over the sea. The subject is hardly adaptable to modern design.

16. Shows the typical Chinese dragon, from an embroidered imperial robe. The dragon is blue on a gold ground, the flowers and leaves in natural colors. The dragon is the imperial emblem.

Application to Modern Design PLATE BORDER.—This is a simple adaptation of No. 12, and thoroughly Chinese. Use the colors as given in the original border or change the combination to suit yourself. It would look well in lustres with gold outlines.

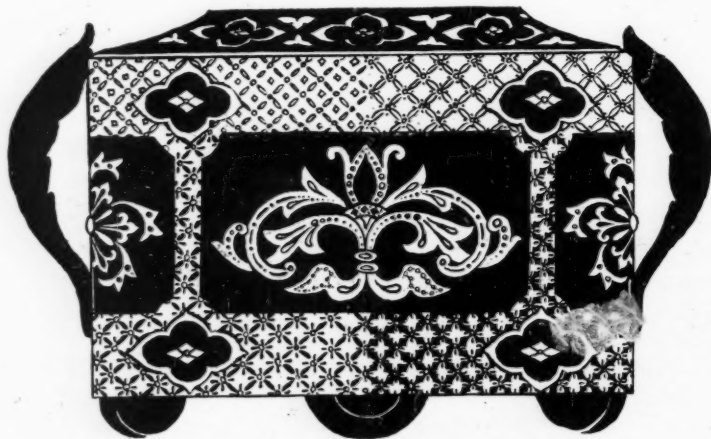
TEA CADDY.—In the September number we will give a modernized version of the bat "all-over" pattern on the body of the caddy. As the top ornament is a modern design, the body of the piece should correspond. The straight lines on the top ornament were not intended to imitate a lyre, they were put in simply to give a different tone. This design can be treated in the colors given with the original designs Nos. 5 and 11, the diaper pattern on the rim being Dark Blue on a Pale Blue ground with Gold outlines; or, ground of "all-over" pattern Light Bronze Green, ground of border Dark Bronze Green, diaper in Gold on Light Bronze Green with Turquoise enamel in three pointed figure. Designs worked out in enamels, the original colors, outlined in gold. For the top of tea caddy, the outside ground is Dark Bronze Green, next ground space Light Bronze Green, ground of center figure Gold. Light Bronze Green can be made from Dark Bronze Green 10 by the addition of $\frac{1}{3}$ to $\frac{1}{2}$ Gold.

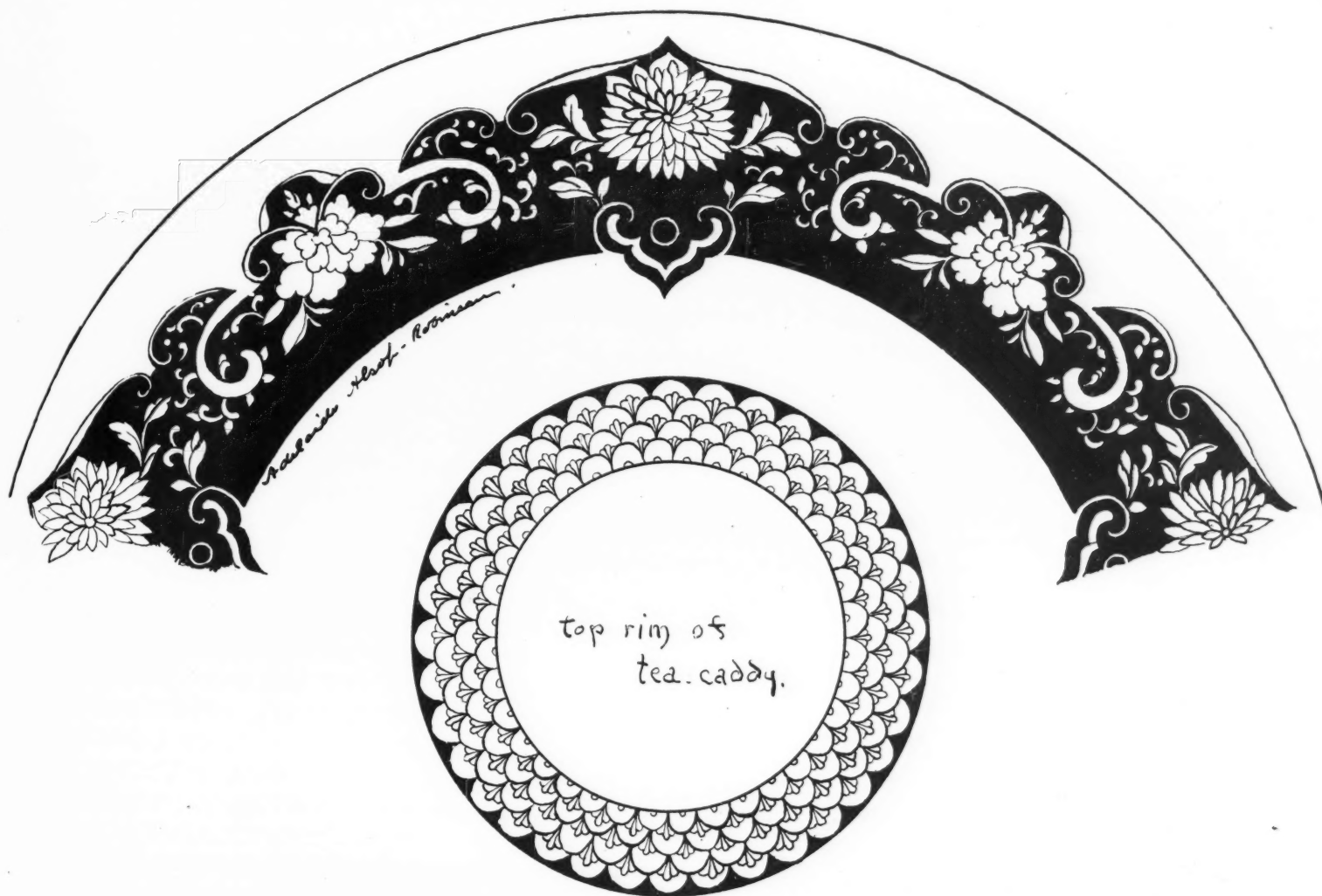
INCENSE BURNER.—This design is made especially to show how one style of decoration can be evolved out of another. To start with, we have design No. 13, a diaper pattern, and a medallion suggested by the familiar scroll found in Nos. 1, 2, 10 and 14. Modernizing No. 13, we make both sides of scroll alike. We wish to treat the forms with jewels, so the circular ornaments are changed to adapt themselves to that treatment. We wish to make a jeweled border to contrast with plain ground of scroll, so we take a diaper pattern, the familiar "rice pattern," but we do not find that it quite adapts

itself to the desired treatment, so on the same dividing lines we try several variations until we strike one that suits us. The one in the upper left hand corner is the one upon which we decide. The band design appearing too tame, we introduce the medallions above and below the bars dividing the decorative band. Then we make the design on the top to correspond, using a different diaper for contrast. Now treat this all as a jewel pattern and you will find you have a new, an entirely modern design, and if you think it out you will find your design transformed from Chinese to Russian, simply by a change in treatment of the same motifs. And, really, the Russian work has many Chinese characteristics, and you can trace the influence as well as racial characteristics from the Chinese through the Tartars, the Cossacks to the Russians. We suggest as a treatment the following: Ground of scroll Bronze Green, design in Gold with colored enamel jewelry. Use Scarlet, Turquoise, Dark Blue, Green and White. Bands above and below Gold, with a Black diaper and colored enamel dots, Red Bronze inside medallions, ornaments Gold and enamel, top of rim of Gold, medallions with enamels on Bronze Green, or all Gold, if preferred.



INCENSE BURNER.
Adelaide Alsop-Robinson





Cover of tea caddy.
Adelaide Alcock-Robinson

GLASS DECORATIONS



To decorate glass for table ware one needs in the first place, Bohemian or Baccarat glass, the first mentioned being safest for the amateur to fire. For raised gold used Hancock's paste for china. The ordinary fluxed gold for china will do for the paste work but a specially fluxed gold is prepared for flat use. The enamels also are specially prepared for glass. The jewels are of Bohemian glass and average ten cents a dozen, round or cut. The enamels also are very inexpensive, usually about fifteen cents per vial. When it is desired to stain the glass, specially prepared colors are required, some being inexpensive, and some, like the ruby stain, cannot be bought in small quantities unless procured through some decorator who uses it. The brushes and oils used for china decorations can be used for glass work.

To prepare paste for raised gold, you will use a small piece of ground glass, a horn palette knife, fat oil of Turpentine, oil of lavender, Hancock's paste. Mix powder with just enough fat oil to hold it together without looking oily, breathe on it three or four times, then rub in with palette knife—repeat this three or four times. Do not think this is "hocus pocus," it is a most essential part of the process, as the warm breath cuts the oil and helps keep the mixture open. Now put in enough oil of lavender to make about the consistency of mustard, and breathe on it again several times, mixing between, until the paste "stays put," without being too stiff to work. If it gets too stiff, it needs a little more lavender, if too oily, it needs more paste. Mixed this way on a clear cool day the paste will stay in working condition without further manipulation about three hours or until used up. If you have trouble with your paste for china, try this method of mixing. There is nothing to compare with it, if you wish to do much modeling.

After the paste design is finished, put a dot of the paste on center of circle of dots for jewels, then place the jewel on it and press down to glass. This will raise a little rim around it which will hold it firm. The jewel being of the same consistency as the glass upon which it is placed, there will be not the slightest difficulty in firing as the jewel and glass fuse at the same degree of heat. If you wish to stain your glass as in the illustration, this must be done before the paste is put on.

Directions for Hock Glass Decoration. Draw a circle on paper, divide into 12, marking the lines right across the circle. Place the glass on this circle, being sure that it stands on the center—mark the divisions in India ink on the edge and rim of glass, being careful that the marks on rims are directly above those on base. Put a white piece of cloth inside of glass and draw design in India ink on one section then trace it off on a *white* piece of paper, cutting it the size and shape of one section, place this against the window and trace the design on the other side also, thus you have the design in reverse, now wet your tracing with water and stick it inside of your glass, fitting it to the first section, trace on the glass in India ink. In this way the entire design is put on, wetting the paper when it dries and continually reversing as you finish a section.

Now cover the spaces to be stained ruby, with English Grounding oil and pad till even and tacky, then dust on the ruby powder. Clean out the design for paste and dry in oven. Then put on paste and jewels as directed. If you wish to make the setting, as in the illustration, the little claws are

built up on to the jewel after it is fixed and the paste dry. In putting the claws on, take a dot of paste on the end of your brush, touch it to the ring of paste and part way up the side of jewel, then draw away the brush with a side movement which brings the paste out in a point giving the effect of a real jewel setting. Fire—then gild and refire. For table ware a simpler design is in better taste. This glass was an exhibition piece and took 60 hours to execute.



HOCK GLASS—ADELAIDE ALSOP-ROBINEAU.

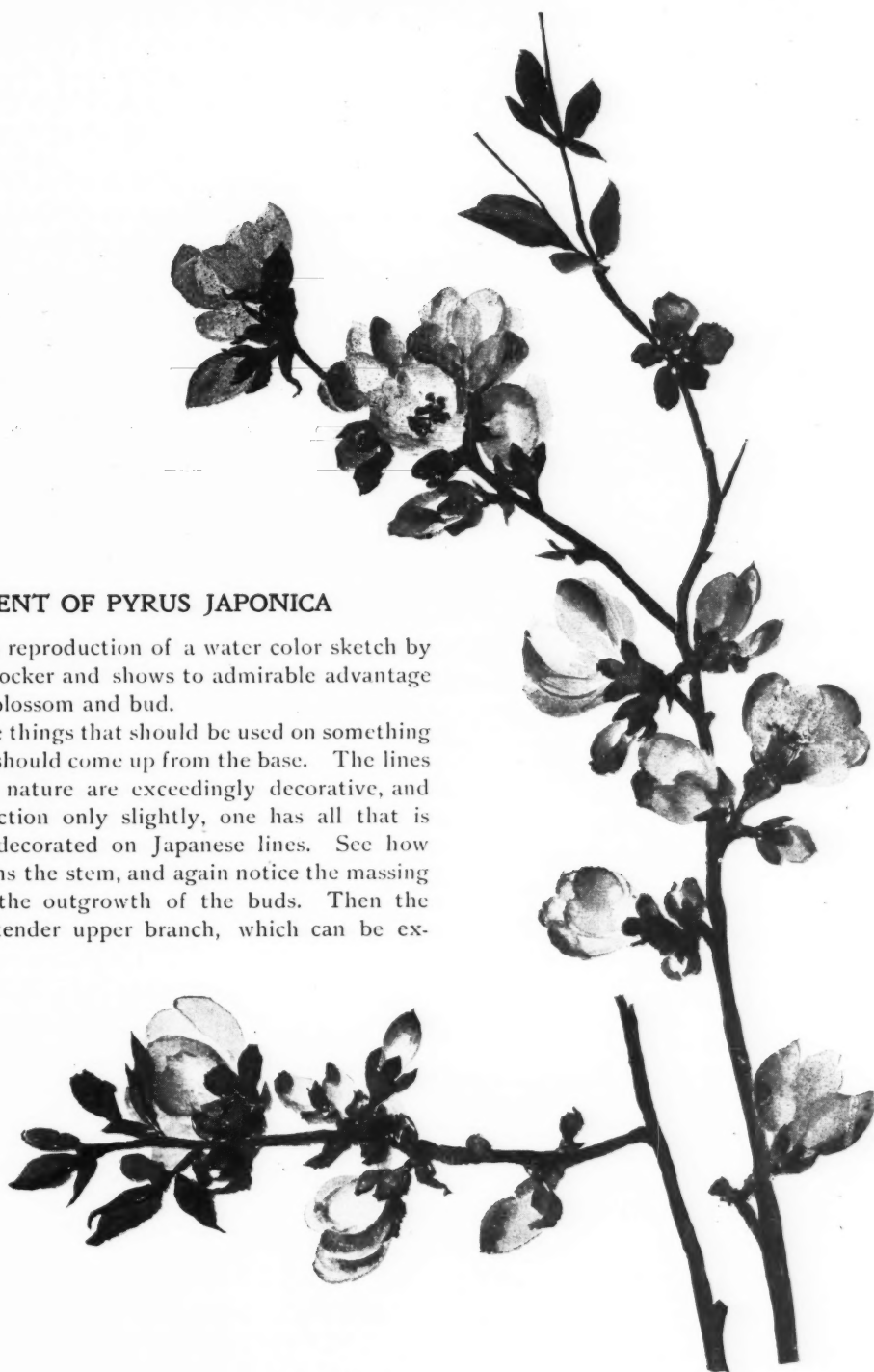
(Photo. by Scherer.)

"A Guide to the Wild Flowers," published by Frederick A. Stokes Co., 5 and 7 East Sixteenth Street, New York, contains 64 beautiful full-page colored plates, 100 black and white plates, and descriptions of over 500 plants. The illustrations are by Mrs. Rowan, who refused \$75,000 from the German government for her collection of botanical studies.

TREATMENT OF PYRUS JAPONICA

THE half-tone is a reproduction of a water color sketch by Miss Leta Hörlocker and shows to admirable advantage the growth of stem, blossom and bud.

This is one of the things that should be used on something tall, when the stems should come up from the base. The lines just as they are from nature are exceedingly decorative, and by changing the direction only slightly, one has all that is necessary for a vase decorated on Japanese lines. See how that lower branch joins the stem, and again notice the massing of the blossoms and the outgrowth of the buds. Then the termination of that tender upper branch, which can be ex-



Leta Hörlocker

tended or adapted to the shape of the vase, but keep in mind that there are no curves, the stems growing in stiff straight lines, which does not mean that your design must be stiff and awkward, (nothing in nature is awkward), but that you must not lose the *character* of the plant growth, *if* you are to decorate in a naturalistic style.

These blossoms are a delicate pink, for which use Carmine No. 3, and for the deeper tones use Carmine No. 3 and Ruby Purple, half and half, with stronger touches of Ruby in heavy shadows. Be very careful to use thin washes of the Carmine in the first fire or it may turn "blueish" when fired again.

The stems are very dark brown and the leaves a dark green. Do not make the stems too dark and cold, or they will be the most prominent spot of color in the design. Use a little Deep Red Brown or Violet of Iron occasionally to give

a warm tone and to give better values. The leaves may be painted with Moss Green and a little Brown Green for the first fire and afterwards strengthened with Brown Green and Deep Red Brown. Much depends upon the background. If it is to be dark, a touch of Ruby Purple here and there in leaves and stems will make it hold together better.

A pale warm grey background would be charming for these pink blossoms, and would be in keeping with the Japanese treatment. This design can also be modeled in white enamel—blossoms, buds, stems and leaves, then fired and colored afterwards, or it would be good, all in white enamel, say on a pink or yellow background. It would also be effective modeled in raised gold, on a bronze or black background, with the blossoms and buds in green gold. This is a helpful study and will be most useful in class work.

"ORIGIN OF THE MANUFACTURE OF PORCELAIN IN EUROPE."

[CONTINUED FROM THE JUNE NUMBER.]



HIS position of relative inferiority was the subject of much solicitude at the court of Louis XV, and it became evident that a serious effort must be made to remedy it as soon as possible.

Consequently, when towards the year 1740, the two brothers Dubois, coming from the Chantilly factory, offered to betray to Orry de Fulvy, brother of the Comptroller General of Finance, the secret of the manufacture of porcelain, they found him quite disposed to lend a favourable ear to their overtures, probably owing to his conviction that he could obtain from Louis XV every encouragement and all the privileges required to start the factory he wished to establish, and which was destined to liberate France from the tribute which that country was at the time paying to Germany.

These brothers Dubois had at first been employed in the manufactory of Saint Cloud, and subsequently in that of Chantilly, from which they were discharged for misconduct. Men's minds were, however, at that time so engrossed in the manufacture of porcelain, and the delicate and elegant ware imported into France from Saxony was so much sought after and enjoyed such popularity, that the proposal of the brothers was accepted with alacrity, and no inquiry was made as to their antecedents.

Orry was, by his brother's support, enabled to place at the disposal of his coadjutors the long unused riding school of the Château de Vincennes. Unfortunately for their noble patron, the brothers Dubois were obliged to leave Vincennes after four years of fruitless attempts, and blind costly experiments, the failure of which was due to their ignorance and incapacity, as well as to their misconduct, and on which they squandered not only the money placed at their disposal by Orry de Fulvy, but also a sum of 10,000 *livres* granted by the king in aid of the new undertaking.

The enterprise was consequently on the eve of complete abandonment, when a man of the name of Gravant, an honest, intelligent and faithful workman, who had been employed by the brothers Dubois, and had attentively watched their experiments, suggested to M. de Fulvy that they two should continue the attempt, at all events for a time. Gravant soon amply justified the confidence placed in him, and from the year 1745, was able to produce specimens of porcelain ware of sufficient merit to assure the fortune of the establishment.

It was then Orry de Fulvy established a company of which nearly all the members had an interest in the *fermes*. The new undertaking, with its exceptional privileges, possessed every element of success, but its first efforts were made under great difficulties, and King Louis XV had many a time to come to its assistance with considerable sums of money.

Its chief aim was to compete with the German porcelain; consequently without servilely copying the forms of the Meissen models, it imitated the raised ornamentation, which it executed, however, with more discriminating taste, and with more delicate decorative feeling. Like the Meissen works, it produced charming little vases decorated with floral ornaments, modeled and colored *au naturel*, which from the first met with great success and led to the manufacture of the floral decorations in relief, for the ornamentation of brackets, chandeliers, by which the manufactory first won its reputation.

During the first few years, however, the sales were very small, and German porcelain, which sold at a lower price, continued to be imported into France in large quantities; in this respect the new undertaking fulfilled neither the expectations of its founders nor the hopes entertained in high places. From a financial point of view it was a disaster, and it became evident that a new departure must be made, and that success could only be achieved by some great effort.

By the advice of J. B. de Machault, Count d'Arnouville, who had succeeded Philibert Orry as Comptroller General of Finance, and of Madame de Pompadour, to whose enlightened intelligence both the arts and industries in France owed such efficient protection, Louis XV extended his patronage to the manufactory, renewed for another twenty years the original privileges, and again advanced it considerable sums of money.

The learned Hellot, Director of the *Académie des Sciences*, was entrusted with the superintendence of all that related to the manufacture of porcelain, the paste, colors, and firing; Dupleiss, the Court Jeweler, a skilful and facile artist, was commissioned to design the forms, and to give his whole care to the perfect execution of the objects, the painting and gilding of which were placed under the supervision of Mathieu, a fairly skilful painter in enamel, who was soon superseded by Bachelier, a man of originality, taste and arts, and to whom both Vincennes and Sèvres owed the most perfect specimens that ever left their kilns.

The King was induced by the progress which the manufactory had, since its establishment, made in every branch of its business, to take a share of one third, and to openly declare himself its patron; he also authorized it to assume the name of "*Manufacture Royale de la Porcelaine de France*," and in future to mark with the royal cipher all porcelain it produced. (The mark was given in the June number.—ED.)

The extensive development of the manufactory, soon necessitated larger premises than those available at Vincennes, and the choice fell upon Sèvres. The old manufactory was speedily forgotten, and soon no other but that of Sèvres was recognized, but the fact remains that it was Vincennes that from 1743 to 1756 produced those fine specimens of soft porcelain (*pâte tendre*) which established throughout Europe the fame of the *Porcelaine de France*.

LUSTRES.

LIGHT GREEN.

Light Green is one of the most satisfactory colors to use. It seldom spots and makes many fine combinations. Used thin it makes a celadon tint, used thicker or in two coats it makes a beautiful yellowish green, and with repeated coats it has spots almost like apple green with pearl effects. You can get beautiful shaded effects by blending one coat over another (always firing between) and painted on, it makes a fine malachite effect. Some beautiful combinations are as follows—always understanding that when one color is used over another the first coat has always been fired: Light Green over steel, over ruby, over rose, silver, copper, purple, violet, iridescent rose, chatoyant. The most effective of these combinations are over ruby, rose and violet.

DARK GREEN.

Dark Green can be used in every combination which is made with light green. It is quite as effective but is a bluer green, consequently all combinations will be bluer. A particularly fine combination is dark green over purple. Both of these greens are fine for decorative flower and landscape work. They also give a rich effect washed over burnished gold.

THE ATLAN CLUB OF CHICAGO.

(The half-tones in this article are used by courtesy of "Brush and Pencil.")



HE Atlan Club of Chicago entertained the members of the League at a reception in the studio and workshop of Mrs. Koehler and Miss Wait. This was a most artistic entertainment and the visitors thoroughly enjoyed the work of the club, the artistic rooms as well as meeting Mrs. Koehler and Miss Wait.

Mrs. Koehler is the most thorough exponent of conventional work that the representative of the KERAMIC STUDIO has met. She has had the experience of a thorough art training and has made decoration of porcelain a particular study.



MARY A. PHILLIPS

MRS. A. A. FRAZEE
MARY A. PHILLIPS

MRS. A. A. FRAZEE

With a technique that is marvelous and an unerring taste, one stands before her work in wonder and admiration. Although she exhibited only two or three pieces, it was through her pupils that one realized the influence she is making upon ceramic decoration.

We were shown the work room, and here we first saw the interesting sketch books of the members, and the decorations in different stages of completion, the many color schemes, and the adaptation of the design to the shapes to be decorated. In the larger room there was an artistic arrangement of old



HELEN M. TOPPING

MRS. M. McCREERY

HELEN M. TOPPING



LILLIE E. COLE

LILLIE E. COLE

GRACE P. PECK.

pottery, brass and carved work. Some of the bits about the rooms had been shown in the "Arts and Crafts" exhibition.

The Atlan Club is small as regards members, but it is strong in its serious work. The wonderful handling of enamels so like the old Chinese, was particularly attractive and interesting. The intricate drawing of designs adapted from the Persian, Indian and Arabic were very cleverly done, the results being always charming and most restful. Miss Peck, Miss Cole, Miss Topping and Miss Dibble show a most delightful individuality in their designs and it was the greatest pleasure to linger over them. It is the work that will last for ages



MRS. J. E. ZEUBLIN.

without wearying one. Mrs. Zeublin exhibited beside her other work, a vase in a warm grey, there was a branch of fleur-de-lis coming up from the base, just in that easy growth that the plant has. It was simple, genuine, and upon Japanese lines, and was altogether charming. All the members are doing conscientious work and they are to be congratulated for their serious study and effort. Besides her work upon porcelain, Mrs. Koehler exhibited some silver and copper belt buckles with translucent enamels—most wonderful in execution and design. We hope to have Mrs. Koehler in New York during the autumn, when she will also find enthusiastic pupils, who will eagerly follow her to the fine libraries and the Metropolitan museum for study and research.

The accompanying illustrations give only a suggestion of the work of the Atlan Club, as it requires the harmony of color to bring out the real beauty of the designs, but we hope our subscribers will give them careful attention, as we shall have contributions from the Atlan members, with comprehen-



MISS MABEL DIBBLE

MRS. F. M. STEELE

sive treatments, which will prove an interesting study to those who are also following our historic ornament articles, and their application to modern design.

The members of the Club say, that in taking up this line of work, they had to lay aside their old ideas of decoration,



E. L. HUMPHREY

MRS. F. M. SESSIONS.

and at first work in the dark, but as study and research threw more and more light upon this subject, they now feel that they have the true principles of decorative art to build upon, and it is most delightful to see their enthusiasm and ambition.



NEW BOOK ON PORCELAIN.—*Chinese Porcelain* is the name of an elaborately prepared book, the work of W. G. Gulland, the English authority, imported and for sale by Chas. Scribner's Sons. The book is magnificently printed, contains 485 illustrations, and is a most exhaustive treatment of the subject. It takes up every period of Chinese work and thoroughly covers the question of marks, glazes, characteristics and values; it is printed upon book paper and the illustrations are superb.—*China, Glass and Pottery Review*.

TREATMENT FOR STEIN IN CURRANTS

Jeanne M. Stewart

AFTER sketching design and tracing lightly in India ink, lay in the background with flat grounding brush, shading from Ivory Green to Yellow Green, and shading Green and Black Green in darkest tones on base of stein, leaving strong dashes of Ivory in sharp lights.

Carefully wipe out the prominent berries and leaves, and the lights of those in shadow, while the background is still wet that they may be softly blended and merely suggested.

Lay in currants in Lemon Yellow and Yellow Red in light tones; Pompadour Red and perhaps a little Ruby Purple (if more of a ruby red is desired) in dark; wiping out high lights with fine pointed shader while color is still open and touching Chestnut Brown on blossom end.

Lay leaves in simply in Yellow Green, Blue Green, Olive Green, shading Green and Brown Green, omitting detail.

Add Yellow Brown, Pompadour and Chestnut Brown in most prominent leaf which is seared and worm eaten.

Use Ivory Yellow, Yellow Green, Chestnut Brown and Pompadour in stems.

Suggest cool shadow leaves in Yellow Green and Gray for flowers; warm ones in Pompadour and Gray for flowers; shadow berries in a light tone of Pompadour. These may not be put in until the second fire.

In the second painting strengthen dark tones in background, prominent leaves and berries and bring out detail with same colors as in first fire.

Sometimes a third fire is necessary to give sufficient depth of color and softness of outlines.

IN WATER COLORS.

After sketching the design lightly in hard lead pencil paint in prominent currants with Gamboge in lights, Vermilion and Crimson Lake in half tones deepened with Carmine and a little Black in shadows.

In leaves paint darkest tones first—being careful to use colors dark enough in first wash as much of the clearness is lost with repeated washings of color—with Sap Green and burnt Sienna in Warm Greens and Sap Green and Indigo in cold.

With clean wet brush blend edges of shadows, which will give a soft light tone for lights. If a darker shade is desired, use a thin wash of Sap Green.

The seared brown leaves are accented with touches of Yellow Ochre, burnt Sienna and Payne's Grey. Paint the prominent stems quite dark with burnt Sienna and Payne's Grey.

In light leaves, Cobalt may be added to Sap Green in medium tones and Sap Green alone used in shadows.

Paint shadow leaves in Payne's Grey and Hooker's Green or Crimson Lake. Shadow berries in light wash of Crimson Lake. Background may tone from Gamboge to Sap Green and Indigo. Aim for clear color and crispness, leaving white paper for high lights, or touching them in with Chinese White when colors are dry.



Owen Jones says that the study of Historic Ornament is a valuable and instructive aid in building up what we all seek, the progressive development of the forms of the past, founded on the eternal principle which all good forms of art display.



STEIN—MISS JEANNE M. STEWART
KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT
AUGUST 1899



TREATMENT BRONZE TOBACCO JAR

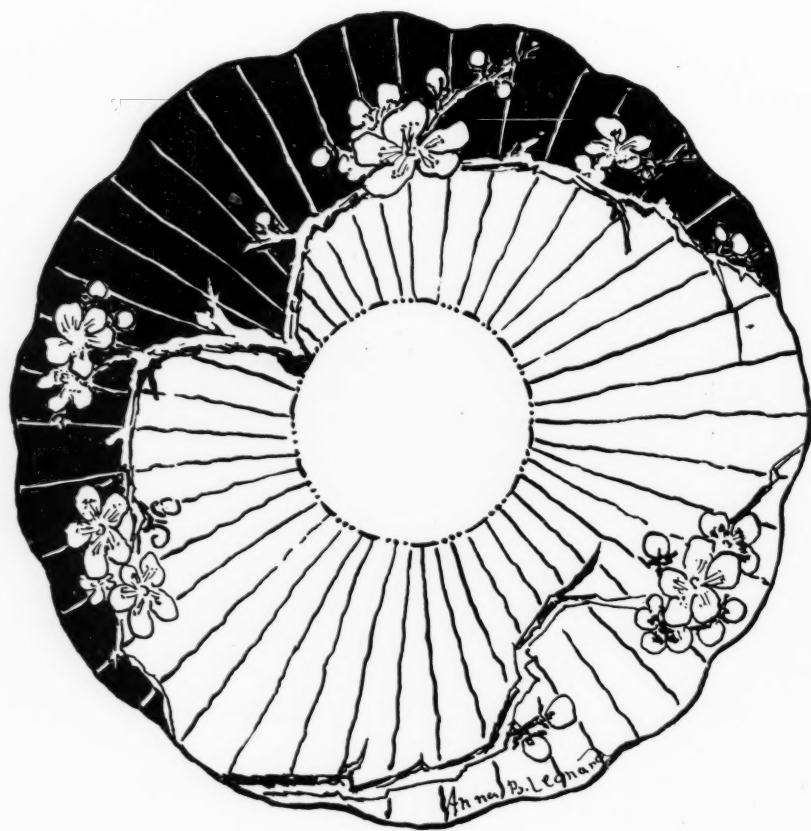
DRAW the bands and then the flowers in India ink; fill the entire background with Bronze, evenly painted on, (use Bronze 21 and the same quantity of Gold), leaving only the top, bands, and design of flowers and leaves white.

Shade the flowers slightly with Brown Green and Moss Green V, the centers Yellow, and the stem and leaves rather Pale Green. There is not much shading, as the design is treated more in flat washes and outlined in gold (flat) which gives it a more conventional character.

The bands are edged with small paste dots (beading) the blossoms in the band are modeled in raised paste, so also the blossoms in the cover. Then the band and blossoms and lid are covered with gold. The wavy lines on top of the jar are gold. This design may also be carried out in color. A dark

brown background may be used, very appropriately. (We have been requested by Sartorius & Co. to test their Evans brown, as they claim it to be unusually fine, so also their soft flux.) Do not use matt colors for backgrounds, unless it be in small surfaces or bands. It is the wrong idea to make china resemble a piece of cloth.

Since writing the above, we have found in the woods, near Long Island Sound, a fungus growth called "Indian Pipe," it being the exact shape of a pipe with curved stem. It is perfectly white with touches of dark green or brown around the scales which are on the stem. This could be arranged charmingly in a conventional design for a tobacco jar, but we will have to give it later.



TREATMENT IN LUSTRE COLORS—CUP AND SAUCER

DRAW the blossoms and stems in India ink delicately, and then model them in raised paste. The darker part of the cup and saucer paint with the lustre color, Iridescent Rose, and the lower or lighter part with Light Green, and after washing a thin coat of gold on handle and rims, fire in the middle of the kiln.

After using the two colors again, the same as before, cover the paste and paint in the wavy gold lines. The gold will fire all right over the unfired lustre colors. Then line the cup with a wash of Yellow lustre. This finishes for the second or last fire which should be sufficiently strong to develop the gold.



PLATE DESIGN

For Treatment see page 86



ST. MARY THE VIRGIN—BY ITTENBACH.

For Treatment see page 66

THE USE OF AMERICAN WARES BY AMERICAN CERAMIC DECORATORS.

(Address to the National League of Mineral Painters.)

By Charles F. Binns



HATEVER may be the skill of the ceramic artist involving complete control of material in the way of color and gold and implying a knowledge of drawing more or less perfect, the question of what porcelain or pottery to employ cannot be a matter of indifference. In fact it may be said that the higher the skill the more important this question becomes, for though a beginner may use almost any class of ware and gain experience in the using, when a certain facility is reached and good work is being produced the quality of the decorated surface becomes of the highest moment.

Good work demands good ware, and as it is, without question, the desire of all those present to produce good work, it is only fair that they should be enabled to procure pieces upon which their painting will not seem disgraced.

It is a truism that "the best is none too good," but there is often a difference of opinion as to what constitutes "the best." Some like to use French porcelain and some prefer Belleek, but neither of these as at present constituted can be considered absolutely satisfactory. The former has a very hard glaze and it is not easy to make the colors unite well with this. In the latter the glaze is too soft and some colors are absorbed and almost destroyed.

We like to be patriotic, especially since our brilliant and victorious war, but some persons evidently think that too high a price may be paid for patriotism. We would be glad to use American wares provided we are not asked to sacrifice too much. Not having any mandate on behalf of patriotism I wish to examine critically into the respective merits of imported and domestic wares, and having done so, to point out what improvement may be effected in the latter. Of course, none of us have any desire to improve the former.

Large quantities of French porcelain are sold in this country in the white state for the use of decorators, and there must be a considerable demand for this ware or it would not be found in such abundance. Some of the porcelain is of high quality, technically, but there are certain objections to its use. The shapes are for the most part French in style, and as such demand a French treatment in the decoration. No style is so uncompromising as the French, and we do not want our decorations to look as though they had come across the Atlantic. I am aware that to some persons the highest praise that can be given to certain art objects is that they are "imported," in fact one would sometimes think that this is the only inducement that a salesman need offer. But I hope and believe that this notion is passing away. Here is one matter upon which patriotism may have full sway, and nothing will stimulate the art manufacture of this country more than for the women of America to demand home goods in preference to foreign. This is by way of a parenthesis. It is most desirable that American artists should cultivate a style of their own. In architecture this has to some extent been accomplished, but, so far as I am able to judge, it is not the case in any allied art.

French porcelain, is from the nature of its manufacture, invested with an extremely hard glaze, and even in France the overglaze work is not, for this reason, entirely successful. The consequence of this hard and unyielding surface is that the colors refuse to unite with the glaze at the heat of a decorat-

ing kiln, and they present, even when hard fired, a dull and unpleasing quality. Decorators are therefore tempted to resort to flux, and various troubles arise therefrom. It is not practicable to use various fluxes, and even if it were, few decorators possess sufficient knowledge to employ them. Every color needs a special flux, for what would damage one tint will develop another. Flux causes the colors to peel off from the glaze and frequently give rise to a scummy and iridescent surface. My advice would be shun flux as you would a plague, and endeavor to reach your goal by other means.

At the same time it would be foolish to deny that there are certain advantages in the use of French porcelain. The pure white surface, the regularity and uniformity of the glaze. These are important points for we know exactly what we are doing even though it may not be the very best.

With regard to Belleek ware, so called, (we must try to find a new name, for American Belleek is an absurdity), it has likewise its advantages and the reverse. To many the soft creamy tone is preferable to a cold white. The ware has a pearly translucence and is eminently suitable for dainty treatment. The shapes available are in great variety and suitable for every style of decoration, and in addition to this the ware is made in this country. Let it not be imagined, however, that I regard Belleek as perfection. It is capable of improvement and it will be improved. First there is the defective glaze. A glaze may be very beautiful to the eye and touch, as this is, but as you are well aware, it is detrimental to some of the more delicate tints of color and to gold. In this connection I am glad to be able to announce that these difficulties have been overcome. The Ceramic Art Company of Trenton are producing a new glaze which exhibits all the qualities of a perfect porcelain glaze, such as are found, for example on the best English china, gold stands well upon it and will burnish even when well fired. Rose color is pure and transparent, and in fact all the colors gain considerably in value. At the same time there is none of the harsh quality apparent on French porcelain, the colors are perfectly united with the glaze and no flux is necessary. It appears to me that with the preparation of this glaze almost every disadvantage arising from the use of Belleek is overcome. The Ceramic Art Company have had the problem before them for some time not only with reference to your work, but for the sake of their own decorators also, for the same problems which beset you were felt at the manufactory. Now we, for I regard myself as identified with this company, feel that we can solve many of the problems which at one time beset us.

In the matter of a fine Belleek body the Ceramic Art Company are progressing. Not satisfied to stand still, even with the beautiful ware we have we are always trying for something better, but it is premature to speak of things which are yet in the laboratory. When we have better goods we will tell you and in the meanwhile we have already the best in the country. Do not think that I am saying these things for the purpose of booming the Ceramic Art Company. I would not for any consideration recommend that which I did not believe to be good, and, having your interests in mind, I put forward that which will, in my belief, give you the best results.

Presuming your technical troubles to be mitigated by the advances of which I have spoken, what of the artistic merit of native productions? Unquestionably the home production offers the greatest variety in shapes and styles. French porcelain has never been remarkable for a great diversity of form. In fact the conditions under which French wares are manufactured entirely forbid some shapes which are most favored

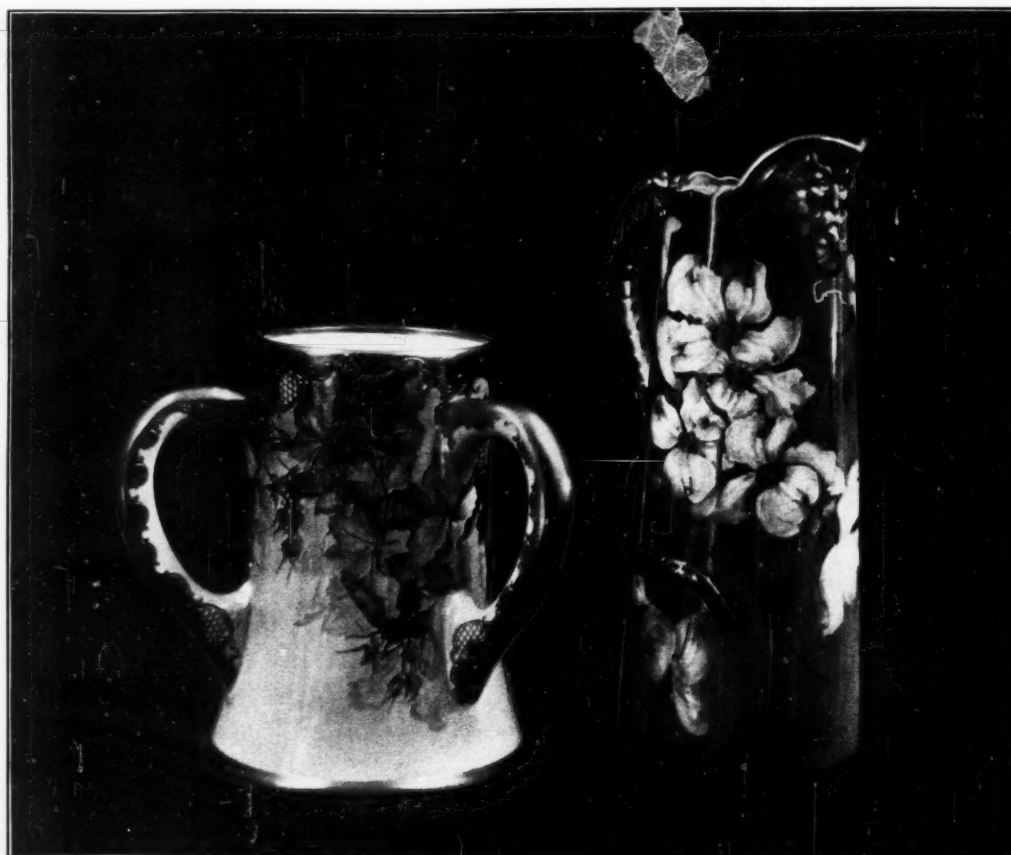
by Americans. In Belleek ware, or as I would prefer to call it American soft porcelain, any and every shape of vase that is ceramically possible can be produced and you will find that when you are prepared to use this ware in preference to French, the home manufacturers will on their part be ready with all the shapes you need.

I do not advise you to attempt at present, the designing of special forms. Speaking generally, forms designed outside of a manufactory are useless. The amateur designer rarely understands the requirements of the potter, and the result is that a large amount of unnecessary work is involved. Ask for the class of work you want by all means, and the manufacturer will give you their best.

There is one point upon which the makers of soft porcelain cannot help you much, and that is in the matter of ser-

vices. The soft body is not adaptable to the manufacture of plates except such as can be made upon fancy lines, shell plates and the like, but I hope the day is not far distant when you will have provided for you a really good service plate upon English lines. There is no reason why the bulk of the porcelain services now imported should not be made here and I confidently anticipate the time when this will be so.

In conclusion I would ask for a morsel of consideration for the potters of whom you are buying your wares. They have many difficulties and disappointments. Kilns are as capricious as women, and you know well what that means. Promises faithfully made in the expectation of a good burn are often broken when the oven is opened and we have to bear the blame. Be patient with us and we on our side will provide you with our best.



TREATMENT FOR DOGWOOD PITCHER—M. HELEN E. MONTFORT

FIRST PAINTING—After carefully drawing in design, wash over base of petals with Mixing Yellow very thin, over centre Apple Green and Mixing Yellow. Use for shadows on white flowers, Albert Yellow, Black and Deep Blue Green. This combination will give you any desired shade of grey, and fires nicely. The little ring or cut in end of petal lay in with Violet of Iron and Blood Red. Pick up centre with touches of Brown Green. Red on back and turnover parts of flowers is Violet of Iron and Blood Red, used very thin. Stems are Yellow Red and Brown Green. Tint from bottom up, using scale of greens from Moss Green to Dark Green, keeping darkest tints under main bunch of flowers. Keep under side of

handle very light, using a little Mixing Yellow with Moss Green, while upper side is very dark and Violet of Iron is used toward bottom. Leaves wash in with Apple and Moss Green.

SECOND PAINTING—Retouch the flowers with same colors used at first. In retouching background tints, be careful to save edges of flowers by clean even touches. Be careful not to do much work on the white flower, and make all touches crisp. Leaves retouch with Olive and Brown Green.

Sometimes a third firing is necessary. In that case devote your work to thin washes only, and a point or touch here and there. Second and third firings should be light, while the first needs to be hard.



PLATE DESIGN—DOGWOOD

NOTES ON THE RECENT EXHIBITION OF MINERAL LEAGUE



Mary Chase Perry

OW that a little time has elapsed since the exhibition of the National League, one can view it as a whole more easily than when all the details of the various exhibits were fresh in the mind. Taken altogether, it is a good thing to look back upon. The general influences both of the exhibition and the meetings connected with it, can scarcely help being a stimulus and guide in focusing one's plans and ideas for his work during the coming year. The immense quantity of work submitted proved the wide-spread interest taken by the members of the League in making the display a success. It also gave the final jury a most excellent opportunity to pass judgment upon it, and they weeded it out most generously. But such a hearty response—and even then, not all of the clubs contributed—proclaims that there are those who desire a chance to tell their own stories. At least there were a gratifying number who had stories of their own to tell. Perhaps some of those who thought they were doing so did not know differently until they came to the exhibition. It may be that this was the reason why some of them failed to find the pieces which they had sent. Of course, beside excellence of execution, the "weeder" had to have other standards in order to reduce the amount sent, so that it could be well placed in the space allotted—which was not a small one. At all events, nothing could have had a more salutary effect upon the general appearance of the display, as there were few pieces left which could not bear inspection. Even if there was a little heart-burning at first, it will point out the way and make each earnest worker try to "find himself."

Aside from personal individuality, there was a certain club individuality, which was good to see, although it was a little difficult to classify, as the club exhibits were not all arranged together. Yet each collection showed its own characteristics, pleasantly. This could be accented even more if each organization would seek out its special strength and foster it, so that it could have a pride of its own.

One of the strongest features noted, was the growing love for detail. There have never been as many small pieces shown before with so much fine and painstaking execution. It bodes well, too, as it shows a greater understanding of the requirements of good china decoration and is proof of a constant and untiring application to its demands. The technicalities of paste and enamels were never handled with greater perfection nor displayed with better taste.

Another thing that is an index of the best kind of growth was the entire absence of mercenary spirit. The exhibition was not intended as an opportunity to promote sales, unless they should come up incidentally as they did in some cases, and so the commercial atmosphere was mercifully lacking. This is surely cause for praise. It shows that there is some chance even for the decorator, who has too often counted the cost before expending his best energies, like the small boy who was found with his hand fast in an expensive vase. In some way he had gotten it through the narrow neck but he was unable to withdraw it. The whole family were greatly concerned and tried in vain to extricate the imprisoned hand. At last when they had tried every conceivable means the father said, "Now, Tommy, we will have to break the vase, unless your hand comes out, so you just let all your fingers go and allow them to be perfectly limp and straight."

Tommy immediately replied with despair in his financial soul, "But I don't want to let go of the cent." So perhaps this little parable may have a lesson if there are any who still care more for the cent than the vase.

The comments generally, were of a pleasing nature. To be sure there were some startling things shown and these were eyed askance at first and elicited remarks which were cheerful—or otherwise. But after a time, even before the close of the exhibition, they were receiving serious consideration. Next time they will be looked for. It is all an accretion of time and shows a new growth. Because everybody likes everything is no sign of a good showing; on the contrary it is perfectly paralyzing to further incentive. But it speaks well for the strength of the League and argues a stronger future for it, that there are those who have the moral courage to take the first step alone. This is the only way to find oneself, and in so doing, there is no going backward. As a whole, the exhibition was extremely satisfying and there has never been one where there was so much finish shown—and "finish" of the right kind—there was much more of a professional air about it. So perhaps after all a vote of thanks ought to be given to the "weeder."



PHASES OF THE SEVENTH COMPARATIVE ANNUAL EXHIBITION

Mrs. Worth Osgood

THE difficulties of installing a collective exhibition of decorated china coming from widely separated sections of the United States, can only be appreciated by those who have experienced the various phases of receiving, placing and caring for these fragile objects.

A firm which confines itself to a display of its own wares, can by the aid of diagrams, map out its entire exhibit in advance, so that when the date of installation arrives, the parts are easily and regularly adjusted.

Should not our League too be able to make definite application for amount of space, case requirements and all exhibition accessories?

This accomplished, we should then come at once to the artistic treatment of the display. To arrange objects totally different in shape, coloring and order of decoration, so as to present a harmonious whole, requires all the time allowed for the installation of an exhibition.

Complete descriptive lists, sent some weeks in advance, would determine these preliminaries. We know well the difficulties in the way of complying with this requirement, and that the fire stands between the dates of application and exhibition; yet as our aim is to help, not hinder every League enterprise, let us take this matter into serious consideration and begin at once a systematic, intelligent preparation for the next demand for descriptive lists.

From at least one person's point of view, the advantages of cases over display tables cannot be too strongly emphasized. Besides imparting to the porcelains a value and dignity not attainable upon tables, the boundary lines of the case so confine and individualize the work, as to enable one to compare quickly the standard of one club with that of another. A simple placard bearing the name of exhibiting club might add to the interest of each case.

Both interesting and instructive are the lessons learned from comparative study of these examples of decorated china.

As we lovingly and carefully note the variations of taste,

and the absence of influences which of late made popular many forms of decoration, and which unquestionably had no vitality or intention, other than a mere imitation of a type which the public declared fashionable, we become impressed with the thought that we are in the middle of a transition period which will eventually lead us to a higher and better order of things artistic.

There are in our ranks many earnest students who are striving for a standard of sound art in decoration, and it is from the results of their efforts that we gather our strongest evidence of progress.

These annual exhibitions have proved most helpful in the formation of a sound taste League of Mineral Painters, and in the formation of intelligent public opinion.

Each succeeding exhibition draws to itself additional public interest and our faith in the foundation principles of the League grows stronger. Realizing all this shall we not guard well its fair name and endeavor to express in our work the beauty and nobility which America's public demands of us.

PERRYISMS

WE give a few extracts from a personal letter of Mary Chase Perry of Detroit, written after the National League exhibition. We think they will prove interesting reading.

"About the exhibition: As a whole, it was decidedly the best showing we have yet had, and the most even, in that the two or three best known workers did not carry off the palm as sweepingly as usual, there was so much nearly approaching their work both in conception and execution. * * * It is an extremely good thing to say of any one's work, that it is *characteristic and different*, in this day when people are so wary about showing themselves and gloss over what might be a natural expression by veneering it so as to fall in with the popular or accepted theory. If every one who pretends to show something for himself would shut himself up and work out of his own think-tank for awhile, there might be some interesting results, and there might be nightmare afterward too. But the sense of the exhibit as a whole gave a feeling that many of the workers had been squinting out of one eye all the time they were working for the exhibition, to find out how it was going to "take," and varying it accordingly, yet the exhibition was good and a great improvement. The meetings were of interest in that they pulled people together whether they wanted to be pulled or not, and some of the things on the program were worth hearing, that is, the simple things, the more ambitious promises which looked so well on the printed program failed to materialize. * * * I have been much interested in the work of the Atlan Club, they show much real strength and much of the right kind of advancement. Mrs Koehler, their leader and teacher is a charming woman, and deserves much credit for what she has pulled out of her research and the way she has applied it. I believe every decorator should have just the "course of sprouts" she advocates from an educational standpoint. The danger is that the short sighted may mistake the study for the end itself instead of the means to a more desirable end. An expression from within one's self, from within one's own brain, to me that is the only desirable ultimate. For example take Chinese ornament. I contend that until your design loses its Chinese individuality, it does not become a part of *you*, unless you want to be a

Chinaman. But all the study and understanding should lead up to something, to the time when the student can be free to show *himself*. The different arts and crafts societies are "keeping their trolleys" better than most ceramic decorators. Any number of the *International Studio* will show that. But there are the Rookwood, the Copenhagen and some other recent pieces which appeal to this uncivilized barbarian. * * I had a stunning Samovar given to me the other day and it is delighting my heart, just fine in outline and workmanship. Have also added to my candlesticks, and have one of those jolly little old Dutch bowls with the little uncompromising figure and straight up shrubs in the center, one of the genuine old rooster plates too. Wish you could see my little ranch."

FOR BEGINNERS.

FIRST of all choose a piece of china for its simplicity of line and its texture. Avoid as much as possible the embossed surfaces, which make one more or less a slave to the raised design given, when otherwise one is at liberty to decorate as one sees fit. Fortunately all the potteries are sending out more artistic shapes, with less ornamentation than formerly. Try to select a perfect piece, which will prevent the necessity of returning it to the store, with perhaps some unpleasant remarks.

Then plan an appropriate design, which, of course must conform to the shape. Do not try to use a plant form or growth, that requires height to give character, to a low squatty jar. Above all things do not overcrowd the design, keep the lines simple, but make them characteristic as well as decorative, as applied to that special piece of china. The Rookwood pottery is a fine illustration of this principle, and it would be well to study it and get the correct impression.

It is better to draw the design first, or to indicate the strongest points of decoration,—this will preserve a better balancing of color and space, for if one paints a flower directly, one's brush is apt to run away and the design becomes more suitable for a picture than for a decoration. There is a vast difference between pictorial art and decorative art.

If you are painting a dozen plates, or a dozen anything, finish them all together. Do all the tinting, then all the paste work, and finally the gilding and enameling, treating the entire dozen as one piece. This plan of work saves time and is not irksome, as finishing one plate *entirely*, before commencing another.

Use always *rectified* spirits of turpentine for pastes and enamels, which can be procured at the art stores or at the apothecaries. Oily turpentine is often very troublesome with paste, although quite satisfactory with the colors.

Practice the brush strokes, and try to use as few as possible in making the petals of a flower. The hawthorn blossom is simple and good for this practice, and when these broad quick strokes are made, which form the petals and shade them at the same time, there will be in your work a transparency and crispness, which can never be obtained by working the color in little useless strokes,—which gives the appearance of wool.

Beware of the wolf with a worthless check who offers the same in payment of a "wedding present for his sister," expects, and sometimes gets, the change. A swindler has been the rounds of the studios! He cares not for decorated china; articles of virtue are unappreciated by him. He yearns only for the change from his check. Don't give it to him!

TREATMENT OF PLATE DESIGN

A. A. Frazee

GR^{EAT} care should be taken in beginning a conventional design. Divide the plate into sections, halves, quarters, eighths, sixteenths and even smaller, if your design requires it. Take one of the smaller sections, and adapt your design by free hand drawing, to a size suitable in proportion to your plate. The color of this design is Persian in feeling. Outer band numbering: 1. On tracing—Gold. 2. Dark Blue Enamel (dark Blue, toned with deep Purple and a little Brunswick Black, $\frac{1}{3}$ Aufsetzweis). 3. Dead Leaf Brown (Yellow Ocher, Silver Yellow toned with Brown 4 and a little Brunswick Black). 4. Green Enamel, flat, for scrolls (Apple Green, Silver Yellow, Choom Green, 3 b, Brown Green $\frac{1}{3}$ Aufsetzweis, Dresden). 5. Turquoise Blue Enamel (deep Blue Green, Apple Green $\frac{2}{3}$ Aufsetzweis, $\frac{1}{3}$ hard White Enamel). 6. Light Grey Brown (Silver Yellow, little Yellow Ochre, little Black to tone). 7. Dark Blue, flat Enamel (dark Blue, deep Purple, little Black to tone, $\frac{1}{3}$ Aufsetzweis). 8. Turquoise Blue Enamel, flat (colors above). 9. Dark Blue Enamel (colors above). 10. Turquoise Blue tint (deep Blue Green, Apple Green, little Black to tone.)

Outline all design in outlining Black, except outline to 9 and 10, which should be outlined in gold, also fine tracing finishing inside of plate. The dark Blue flat Enamel should be floated on, with a vibrating tone, so that it does not give a heavy appearance to the center disk. All colors are La Croix except Brunswick Black and Aufsetzweis, which should be Dresden.



TREATMENT OF SINGLE YELLOW ROSES

Henricetta Barclay Wright

F^{IRST} fire. Model the flowers with White Rose, shading the centers with Yellow Brown. Use Yellow Brown also for modeling the darkest flowers. Model leaves with Brown Green and Dark Green, the light ones with Copenhagen. Work out into the background with Brown Green, White Rose and Yellow Brown. Mix a little Yellow into the White Rose for background—near the upper and lighter part of flowers. Blend all together.

Second fire. Glaze the lighter flowers with Dresden Albert Yellow, the darker ones with Lacroix Orange Yellow. Model again with White Rose, using Yellow Brown and Orange in the centers. Glaze foliage with Rose Green J, and model again, filling in more leaves and suggestive foliage in the background. Blend the same background colors over again, bring all together in a harmonizing whole. Paint the stems with Yellow Brown, Dark Brown and Deep Red Brown.



ANSWERS TO CORRESPONDENTS

C. E. S.—We are glad that the supplement with the Chocolate pot design pleases you. Write to our advertisers for catalogues for undecorated china. It is marked "A. C. Limoges, France," and is we believe called the "Bird Chocolate Pot." Do not buy the one with the large bird on the top, as it is most awkward, but insist upon the smaller bird and handle. This china fires with a fine glaze. Color the blue enamel to suit your taste, remembering that the color will fire darker—it should resemble the color of turquoise. The purchasing agents, who advertise with us, will always be delighted to look up china for you, if you cannot find it nearer home. Use the German enamel, Aufsetzweis, with one-fourth best English enamel.

M. N. C.—If your enamel chips off after firing add to it about one-eighth flux. Mix your powder with just enough fat oil of turpentine to make a stiff paste, thin with lavender and breath on it slightly to make it stay in place without flattening out, fire at quite a good heat and we do not think you will

have any further trouble with chipping. Be sure that your enamel dries dull before firing, if shiny it will surely chip. If you still have trouble write exact detail of how you mix, apply and fire your enamel and we can then tell better what the trouble is.

H. E. B.—In some respect the drawing of the cherries is an improvement on your other work. It is stronger. There is one great fault, and that is that your light seems to come from several directions. Make up your mind from which direction the light comes and stick to it. We judge the light is intended to come from the front, but where is the shadow that the berries would naturally show? They might not be near enough to the background to show a distinct shadow, but they would throw a vague one. If laid on a plate as these are supposed to be, they would show a distinct shadow both of fruit and stem. Try the experiment of laying your fruit or flowers on a plate when you want to adapt them to a plate decoration. The cherry which has the modeling in broken straight lines following the curve of the cherry, is best, it indicates the form better than lines that go across. The broken lines in this case might be slightly curved. Do not be too finicky. Such light shadows as would be found on the surface of a leaf in full light need but the vein line to indicate the form. Simplify your light and shade and leave out all but half-tones, thus making the contrast of light and shade stronger, little modelings belittle your subject.

Mrs. H. E.—We thank you for your kind appreciation of our effort to help the ceramic workers and hope you will continue to find the KERAMIC STUDIO a necessary adjunct to your study table. For the inside of your punch bowl we would suggest a conventional border with the grape introduced in a conventional manner. Of course if you have used Rococo with your grapes you must use it in your conventional border. The plates by Miss Mason in the May and August numbers would give a foundation to work upon for a border, putting small grapes in the place of the flowers in the design.

Mrs. M. E. B. H.—We regret that your letter was misplaced and only found in time for the August number. However, a part of your questions was answered as we have given the china colors for Heraldry already. The monogram or crest has the best effect on the rim of a plate. You would hardly care to see your family coat of arms "in the soup," literally speaking. If you wish a monogram made you can obtain it from either of the editors, the price would be anywhere from seventy-five cents to a dollar and a half, according to the difficulty in combination or the amount of elaboration. We will try and have some combinations put in the magazine soon, and if you are in no hurry you can send the initials and the monogram will appear probably in September or October, without charge.

E. C.—Your note also was overlooked by mistake. But as we published in June a figure piece with cupid and treatment in china colors, you will doubtless forgive us. We will soon publish another cupid design. In this number we publish a head of Saint Mary the Virgin by Ittenbach, that we consider very fine from a decorative standpoint. It is intended to be painted on a panel and framed.

R. A. E.—If you have difficulty in tinting by the directions already given, here is another method which you may find will work more easily. If you use tube colors, follow these directions exactly, if powder color, mix first, with medium, quite stiff before following directions: Use a ground glass palette, a horn palette knife if you are using a gold color such as carmine rose or ruby, several pads such as described before, if you are tinting a flat surface. For cups or vases with handles or inside of any article, the camels hair dusters 4, 8 and 12, are best though rather expensive, the three coming to a little over two dollars. Now take out on your palette what you consider a sufficient amount of color, mix with it one-third of flux, except with Apple Green, Pearl Grey and Mixing Yellow which are already sufficiently fluxed, then take as much fat oil of turpentine as there is color and flux combined, thin with oil of lavender until thin enough to flow from the brush without feeling sticky. If you wish the color still more delicate use a little more oil and lavender. If the color looks grainy it needs more oil. Pad till you can see no mark of brush or pad. If you are using the dusters, do not be frightened at the hairs coming out, and do not try to remove them at once, go on blending the tint with the top of the duster not stopping to finish any one place but going round and round until all the surface is evenly tinted, moving the hairs slightly with top of duster every time you come back to them, so that they will not dry in any place with a line of paint gathered under them. When the tinting is about finished you will find that you can brush off the hairs with a sidewise movement of the duster, and your tinting will be beautifully smooth and free from dust.

